

2010- 2011
Manhattan School of Music
Orchestra Handbook

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** Please feel free, at any time and for any reason, to contact the Orchestra
Operations staff. We want to hear you, answer your questions and support you
during your studies here at MSM **

Welcome to Manhattan School of Music's 2010-2011 Orchestra Department Handbook. Please take the time to read it whether you are new to MSM or a returning student.

All the information you will need to make your orchestral experience at MSM positive, problem free and great fun, is in this handbook!

This year we welcome our guest conductors Kurt Masur, Philippe Entremont, H. Robert Reynolds, Sidney Harth, Robert Mann, Ramon Tebar, Steven Osgood, Justin DiCioccio and Michael Parloff. Resident conductor, David Gilbert, will lead our Composers' Orchestra Concerts as well as Philharmonia. Director of Choral Activities, Kent Tittle, will conduct the Brahms Requiem. It is with great pleasure that we welcome Maestro George Manahan, who is our new Director of Orchestral Activities. Maestro Manahan will lead performances with all MSM orchestras throughout the year. We are looking forward to a very exciting year!

Please keep in mind that our office is here to support you in dealing with the details of playing in rehearsals and concerts, and in negotiating all of the rules and regulations which help organize our lives as students, musicians, and teachers.



Heidi Stubner



Abby Fennessy



Nolan Robertson



Manly Romero

ORCHESTRAS AT THE MANHATTAN SCHOOL OF MUSIC

The MSM orchestras provide orchestral instrumentalists with the opportunity to participate in public performances. The orchestras perform standard repertoire as well as 20th- & 21st- century symphonic literature, opera, premieres of new works by student composers, chamber music and works for jazz orchestra.

There are six MSM orchestras:

- *Symphony Orchestra*
- *Philharmonia Orchestra*
- *Chamber Sinfonia*
- *Opera Orchestra*
- *Composers' Orchestra*
- *Jazz Philharmonic Orchestra*

Descriptions of the MSM orchestras:

- *Symphony Orchestra and Philharmonia Orchestra*

Both of these orchestras work with internationally acclaimed guest conductors and perform more standard symphonic repertoire.

- *Chamber Sinfonia*

This orchestra offers an exclusive fellowship between students who are enrolled in the Orchestral Performance (OP) degree program, the Pinchas Zukerman Performance Program, and those ranked highest in the orchestral placement auditions. Membership in this orchestra and the Orpheus Institute is determined by audition results. Priority is given to Orchestral Performance (OP) majors.

Chamber Sinfonia's repertoire is comprised of works for string ensemble, chamber orchestra and occasionally larger symphonic works.

Orpheus Institute: Orchestral Performance (OP) majors work with members of the Orpheus Chamber Orchestra. MSM students are coached and trained to rehearse and perform without a conductor.

- *Opera Orchestra*

This orchestra is part of an internationally celebrated opera program, which has been praised by the *New York Times*. There are two fully staged productions each year, spanning the classical and contemporary repertoire.

- *Jazz Philharmonic Orchestra*

This ensemble performs original orchestral jazz compositions. The style of playing blends jazz, classical, and other contemporary musical approaches. This orchestra is nationally ranked and has been the recipient of numerous Downbeat Awards.

- *Composers' Orchestra*

This orchestra reads and performs new works by MSM composition students. This tradition at MSM goes back twenty-five years; the orchestra has premiered over 150 new works. Musicians in this orchestra have the opportunity to significantly develop and work on their reading, listening and performance skills as they experience music of our time.

Performance Space Information

John C. Borden Auditorium and

Ades Performance Space

Manhattan School of Music is proud to present its main concert venue, John C. Borden Auditorium. The hall is beautifully appointed in the tradition of New York Art Deco and was fully renovated during the summer of 1993 in preparation for the School's 75th anniversary. It is equipped to present opera productions, symphony orchestra concerts, chamber recitals and jazz concerts.

The Alan M. and Joan Taub Ades Performance Space is a multi-faceted space used for orchestral rehearsals, opera workshops, musical theater, chamber music and jazz performances. As well, it boasts a floating floor for dance.

All individuals, while using these venues, should be mindful of the following rules:

- When you are rehearsing or performing in one of these venues, you must follow the instructions of the Production Staff.
- Borden and Ades are *open one half hour prior to rehearsal for warm-up*. You may not play in the dressing room/basement areas during rehearsal or performance. Any noise in the dressing room/basement areas can be heard onstage.
- All equipment needs or requests (such as for chairs or music stands) must be made through the stage manager or stage technicians. Please ***do not attempt*** to get your own equipment.
- *No food of any kind* is allowed onstage or in the house of either venue, except in designated areas. *Water is allowed*, provided it is JUST water. *No carbonated or flavored water, no glass, no mugs and no HOT beverages.*

water policy has been changed to our “eco friendly policy”, the new policy is that only water is allowed in any screw top container

(absolutely no hot beverage containers)

These policies are strictly enforced!

Emergency Evacuation Procedures

John C. Borden Auditorium

1. Upon hearing the evacuation alarm and/or an announcement over the PA system, all performers should immediately depart via the nearest exit.
2. Performers with instruments are instructed to leave instruments on or near their seat where the walkway will not be impeded. This policy will apply to all instruments, regardless of size.
3. Exit routes for performers as follows:
 - Stage right: through Andersen hallway to Broadway.
 - Stage left: Cross in front of the Stage and exit through Andersen hallway to Broadway
 - Backstage right: down stairs to loading dock.
 - Backstage left: down stairs, through basement to loading dock.

Ades Performance Space

1. Upon hearing the evacuation alarm and/or an announcement from MSM staff, all performers should immediately depart via the nearest exit.
2. Performers with instruments are instructed to leave their instruments on or near the seat where the walkway will not be impeded. This policy will apply to all instruments, regardless of size.
3. Exit routes for performers as follows:
 - Main theater doors: located on the southwest side of the room, exit these doors and follow the hallway to exit the building by walking through the Claremont Avenue doors
 - Pantry doors: located on the northwest side of the room, exit these doors into the Anderson passageway, turn right and continue out of the dormitory lobby and onto the street at 134 Claremont Avenue
 - Northeast door: located at the northeast corner of the room, exit these doors and take the stairwell to the basement. Once in the basement, follow the exit signs to go out onto Broadway next to the parking garage.

Rehearsal and Concert Protocol

REHEARSAL PROTOCOL

It is expected that all musicians will be in their seats and ready to tune five (5) minutes BEFORE the beginning of each rehearsal. Your grade *will* be impacted if you arrive after the five minute call time.

- **DON'T BE LATE!** – It is disrespectful to the conductor, your colleagues and is not professional.
- Prepare to remain seated for a long period of time (i.e. avoid leaving the rehearsal; use the restroom before rehearsal or at the break)
- **BREAKS:**
 - 3 hour rehearsals – 20 minutes*
 - 2-1/2 hour rehearsals - 15 minutes*
 - 2 hour rehearsals – 10 minutes*

YOU are responsible for keeping track of the break time. Return promptly and be ready to play immediately at the end of each break. Find the location of the clock and note the possible time difference from your timepiece.

- Bring *what is required for the rehearsal* (instrument, auxiliary instruments, other equipment you may need, music, pencil, tuner, mute). These are all essential to being a professional musician. *There is no excuse not to have the basics!*
- *Be responsible* for learning and knowing your part for the **FIRST** rehearsal.
- If needed, bring your music to your teacher for guidance. Take the time to learn about the music and composer you are playing. It's part of becoming a professional musician.
- *Respect* the conductor's decisions and leadership, and listen to what he/she has to say. This is how you gain much of your knowledge as a team player.
- *Address the conductor* as "Maestro".
- Always address questions through *your section leader*. It is their job to ask the conductor. If your question can wait, please hold it until the break.
- To build a strong MSM community for yourself, be kind to and supportive of everyone.

CONCERT PROTOCOL

All personnel are expected to be at the concert hall at the start of all concerts, regardless of program order.

To present our performances in the most professional way, the following procedures will be employed:

- The call for *arrival before every performance is 15 minutes*. You must check in with the Orchestra Manager; if you do not *you WILL be marked late and your grade will be affected!*
- The stage lights will be set at its full concert level when the house opens to the public. You should be *in your seat five (5) minutes in advance* of the advertised concert time.
- If your chair or stand needs to be replaced, or you need a stand light, you **MUST** inform Operations staff no later than five minutes before start of concert. Needs communicated later than that may not be addressed until intermission.
- When the performance is ready to begin, the house (audience) lights will be lowered and a Production Crew member will stand at each side of the stage, holding up one hand as a signal for the orchestra to become quiet. After a 'go' from Stage Management the Concertmaster enters the stage. After tuning, the conductor enters the stage and the house lights go down to concert level.
- When the Concertmaster enters and tunes the orchestra, she/he will generally ask for two A's from the Principal Oboe; the first A is for the winds and brass, the second A is for the strings.
- The orchestra tunes to A= 440.
- In the event that there is a stage change requiring you to move from your seat, please go offstage completely and quickly. If you are not required to move (i.e., remain onstage), *refrain from talking during the stage change*.
- In order to fully acknowledge the audience's appreciation of the orchestra at the end of a work, *please turn to face the audience and smile when you stand up*. Downstage players (first violins and celli) may find it most practical to turn one-quarters towards the audience.
- Talking, putting away music/equipment or entering/leaving the stage during applause is regarded as a sign of deep disrespect to your audience and is prohibited.

CONCERT DRESS CODE

***** PLEASE READ THIS CAREFULLY!! *****

The orchestra maintains a professional dress code for all public performances. The following dress code is in effect on stage and in the public areas of the concert hall, from 30 minutes prior to the performance through the end of the performance. Any deviations from the dress code will be announced and posted in advance of the performance.

MEN:

Well-pressed Black Tuxedo

Clean long sleeve white shirt

Black bow tie

Solid black socks

Polished black shoes

WOMEN:

Long sleeve black blouse or formal top

Mid-calf or long black skirt or dress pants

Mid-calf or long black dress

Black socks or stockings/nylons

Black closed toed shoes

No colorful scarves or colorful hair ornaments. A *small black purse* may be brought on stage and leaned against the upstage leg of the chair (i.e., away from the audience; nothing hanging from the back of the chair).

It is your responsibility to obtain the proper concert attire. If you cannot afford a new tuxedo or other concert wear, the Orchestra Operations Office will help you find locations in NYC that sell affordable clothing.

***** *Violations of dress code policy* include anything straying from the above listed requirements and could result in your *dismissal from a concert and your grade being lowered.* *****

The Evelyn Sharp Performance Library

OBTAINING MUSIC

Music and practice parts are ready ten days prior to first rehearsal, when possible. Folders and practice parts may be signed out from the Performance Library during posted open hours as follows:

- 1) *Winds, Brass, Percussion, Harp, Keyboards.*
Each player may sign out her/his own folder.
- 2) *Strings:*
 - a. Outside stand players may sign out folders.
 - b. Inside stand players will receive practice parts their student mail folder about one week before the first rehearsal of a cycle.

RESPONSIBILITY FOR FOLDERS AND MUSIC

1. Everyone but inside string players: If you haven't signed out your folder before the first rehearsal, the music is automatically signed out to you at the first rehearsal, whether you take it with you or not. From the first rehearsal on, *the folder and the music it contains are entirely your responsibility.* After each rehearsal, a librarian will collect any folders left on stands and distribute them 30 minutes prior to the next rehearsal. Folders so left should be considered "safe," however, *the folders and the music they contain still remain your responsibility.*
2. Responsibility for your folder, the music it contains, and/or practice parts rests entirely with you, without exception (i.e., if you loan the part to someone else and she/he loses it, you will be responsible for paying the fine for its replacement.)
3. If you are absent, you must ensure that your folder and the music it contains are present at rehearsal. Do not assume that the Performance Library holds extra copies of your part. For example, if you are sick and you get a substitute, you are responsible for transferring your music to the substitute in time for rehearsal. It's a good idea to always bring practice parts to rehearsal, in order to mark in any changes.

MARKING PARTS

Only use pencil! Preferably #2, HB or softer. Do not scribble, mark with pen or colored pencil, tape, glue, staple, or cut parts (see Fines and Fees). Practice parts may be unbound but must be turned in after use.

RETURN OF PARTS

1. Leave your folder and the music it contains on your stand at the end of the last performance. Do not take the folder with you after the performance!

2. *Practice parts are due the Monday following the performance.* Leave them on your stand to be collected *or*, return them to the Performance Library. The *entire* part must be returned, unless otherwise stated on the cover page of the part.
3. *If the Performance Library is closed,* you may slip practice parts and late folders under the door. Items so returned are considered checked in by the performance library when it next opens.
4. *Your part is late if:* Folders are not left onstage after the final performance and practice parts are not returned by the Monday following the performance. At this point, fees will begin to accrue.

AUDITION EXCERPTS

1. The Evelyn Sharp Performance Library will supply you with every orchestra excerpt required for Manhattan School of Music Orchestral Placement Auditions.
2. *Audition Excerpts* and lists are sent to students *via e-mail as attachments in PDF format, and may be downloaded from the MSM website.* You must download the file and print it; if you are unable to do so for whatever reason, you must contact Manly Romero immediately. By default, excerpts are sent to your msmnyc.edu account.
3. It is imperative that you *add the performance librarian's e-mail* address *to your email address list,* so that messages from the Performance Library reach you.
4. Excerpts are also available for auditions outside of Manhattan School of Music. Excerpt requests can be made via e-mail to Manly Romero, or you may visit the performance library during open hours to make your request.

FINES AND FEES

Heavily Marked Part: (i.e., marked with sketches, phone numbers, scribbles, markings with pen): \$5

Mutilated Part: (cut with scissors, etc.):

MSM owned: current list price plus \$5 handling fee

Rental Part: Approx. \$15-\$30

Late Return of Printed Music: 25¢ per day per part, for up to one week.

Late Return of Practice Part: 25¢ per day (all music for one concert comprises one Practice Part)

Lost Items: One week after due date, items are considered Lost and carry the following fees in lieu of late fees:

Lost Folder: \$5

Lost Practice Part: \$5

Lost MSM-owned Part: current list price plus \$5 handling fee

Lost Rental Part: Approx. \$30 to \$50

Orchestral Placement Auditions

If you are enrolled in one of the following programs full-time, you are required to play in an orchestra every semester.

- Bachelor's Degree
- Master's Degree
- Orchestral Performance Program
- Pinchas Zukerman Performance Program

At the beginning of each semester, students must take an orchestral placement audition. *Auditions are performed behind a screen.* Non-majors who would like to play in an orchestra are also required to take a placement audition and may be placed in an orchestra at the discretion of the Orchestra Operations Office. Students will not get credit for orchestra without auditioning.

If a situation arises that causes you to miss your audition you **MUST** notify the Orchestra Operations Office immediately! You will be required to take a make-up audition and will be placed in an orchestra at the adjudicating panel's discretion, based on your reason for the missed audition.

ORCHESTRA ASSIGNMENTS

Orchestra placement (*not* including string principals) within the orchestra is determined by rank. Highest ranking students will be placed in Chamber Sinfonia, followed by Symphony and then Philharmonia.

There are *three (3) exceptions* to this policy:

1. All incoming freshman string players are automatically placed in Philharmonia;
2. All Orchestral Performance (OP) majors are automatically placed in Chamber Sinfonia in addition to Symphony;
3. All Zukerman Program students are automatically placed in Chamber Sinfonia.

No student will play in over four (4) concert cycles per semester unless special arrangements are made with the Orchestra Office.

SEATING

The following criteria are used to determine seating within the orchestras throughout the semester:

1. Student's audition score
2. Faculty's ranking of the repertoire and specific parts programmed that semester
3. The number of orchestral students in the student's instrument group
4. The number of available parts for that instrument group
5. The level of performance experience of the student

Seating assignments and rehearsal information are posted on the *Orchestra Board on the 2nd floor*, around the corner from the elevators. *You are responsible* for obtaining your assignment and for all information posted there.

Any change of seating is at the discretion of the conductor or the Orchestra Operations Office. *If you are not performing up to MSM standards, your seat may be moved.*

Alternates may be assigned to each orchestra and used as substitute and auxiliary players, as well as in some reading sessions.

All positions are open for re-audition at the beginning of each semester.

Excerpt lists are e-mailed at least one month prior to the next audition and are also available in the Performance Library. *It is your responsibility* to obtain the excerpts for the audition.

***** If you do not see your name listed on a roster, it is your responsibility to ask the Orchestra Operations Office about your status *****

STRING PRINCIPALS

String principal players are assigned at the beginning of each semester to each concert cycle. All principal players are required to attend a leadership seminar at the beginning of each semester and lead sectionals throughout the semester if necessary.

Principal Selection Process: 10 violins, 5 violas, 5 celli and 5 basses are asked to participate in a second round immediately following the first round of auditions. These auditions are unscreened and principal players are chosen from this round. Excerpts for the second round can be found with all other audition materials and can be obtained from the Performance Library.

2010- 2011 ORCHESTRA ASSIGNMENTS

If you are assigned to **Chamber Sinfonia**, you will play in one or more of the following groups:

1. Chamber Sinfonia concerts

If you are assigned to **Symphony**, you will play in one or more of the following groups:

1. Symphony concerts (including Composers' Orchestra 1 and Readings)
2. Fall Wind Ensemble
3. Fall Opera Orchestra
4. Spring Jazz Philharmonic Orchestra and Readings

If you are assigned to **Philharmonia**, you will play in one or more of the following groups:

1. Philharmonia concerts (including Composers' Orchestra 2 and Readings)
2. Spring Wind Ensemble
3. Spring Opera Orchestra
4. Fall Jazz Philharmonic Orchestra and Readings
5. Spring Wind Ensemble

Some students may not be needed in all of the above assignments due to instrumentation constraints. ***DO NOT assume*** you are released from a concert series until the roster is posted on the Orchestra Board.

REMINDER: All OP majors are assigned to both Chamber Sinfonia and Symphony

*****If a situation arises which puts you in conflict with a concert series, you MUST speak with the Orchestra Manager and the Director of Performance Operations immediately. Failing to do so will impact your grade*****

ATTENDANCE

***** Please read these policies carefully!*****

- It is mandatory to *attend and be punctual* to ALL assigned services and contribute your full participation (including if you are a sub for someone else).
- You are expected to learn and play the assigned music to the best of your ability.
- It is mandatory to be *in your seat five (5) minutes before* each service. You must be prepared to perform, listen to announcements, follow instructions of the conductor or rehearsal coordinator and tune. If you are not in your seat five minutes before the rehearsal time you will be marked late and your grade will be affected.
- The Orchestra Office has tried to mirror standard professional practices within the attendance policies to help with your training for a career as a professional musician.

Take responsibility for getting yourself to a rehearsal or concert on time. You are part of a community which works together to achieve the highest performance standards. Showing up, being on time (or early) shows respect to yourself, your colleagues and the conductor.

LATENESS, GRADING POLICIES AND PROCEDURES

***** Promptness is a sign of professionalism.
Arriving early for a performance is essential*****

CONSEQUENCES OF BEING LATE

- Your grade is lowered
- Your credibility is affected
- Your scholarship may be jeopardized

WHAT TO DO IF YOU ARE LATE:

- You *must call Nolan Robertson IMMEDIATELY*, explaining why you are late.
- You have up to 30 days after a rehearsal/concert or by the end of the semester (whichever comes first) to *hand in documentation (Release Form)* explaining your lateness. Your grade will be lowered automatically if you do not do so.

WHAT TO DO IF YOU ARE ABSENT:

- You *must speak with Nolan Robertson* as soon as a conflict arises. *Do not wait* until the last minute as this will affect your grade.
- If the absence is for a *gig or audition* you must hand in documentation (Release Form) *two weeks in advance* of the absence explaining the reason for your request.

- If the absence was *due to illness or emergency* you have *up to 30 days* after a rehearsal/concert or by the end of the semester (whichever comes first) to hand in documentation (Release Form) explaining your absence.
- Wind players need to find their own substitute and ensure the substitute has music regardless of the reason for the absence.

GRADING

UNEXCUSED LATE = You are not in your seat five (5) minutes before start time or after a break or intermission!

- First Late: Freebie! (no impact on your grade)
EXCEPTION: If the first late is for a reading, dress rehearsal or concert, grade drops one step (A to A-)
- Second Late and beyond (Regular Rehearsal): Grade drops one step (A to A-)
- Second Late and beyond (Dress Rehearsal, Reading, Concert, Sound Check): Grade drops one full letter (A to B)

UNEXCUSED ABSENCE = Not allowed!

- NO freebies!
- Absence (Regular Rehearsal): Grade drops one full letter (A to B)
- Absence (Dress Rehearsal, Reading, Concert, Sound Check): Grade drops two full letter grades (A to C)

MAKE-UPS/GRADE HELP

Your grade can be raised in the following way: by being a substitute or playing an additional concert series. **If you are subbing for grade help you must be on time. You will not receive credit if you are late or absent.**

- Sub (Regular Rehearsal): Grade raises 1 step (A- to A)
- Sub (Reading, Concert): Grade raises 1 full letter (B to A)

OTHER

- Students are *not permitted absences* for any reason without significant and proper documentation (see Nolan Robertson for details).
- Students are *required to make up* any missed concert series they have been assigned to play.
- *All orchestral students are required to attend a general orchestra meeting* at the beginning of each semester. *If absent* from this meeting, your grade will automatically drop one full step (A to B, or B- to C-)
- Students who have *special circumstances* are advised to communicate with the Orchestra Operations Office, who are here to help. If you have an outside problem that is affecting your attendance, let us know. Absences may be considered and excused at the discretion of Nolan Robertson and Heidi Stubner.
- A student who needs *to request an excused absence* or needs to alter his/her assignment must discuss this with Nolan Robertson and Heidi Stubner. This *request must be made two (2) weeks in advance* of the first rehearsal of a concert series. A decision will be made accordingly.

Possible Student Concerns and responses

In all cases, you must submit your request in writing by filling out Release Form. In all cases (except for medical emergencies) you must submit your request at least 2 weeks before the start of the affected concert series.

Problem: I have a professional performance engagement.

Response: Musicians are expected to be at all rehearsals. Requests for excused absences will be considered only if they are made two weeks in advance and in rare circumstances will be approved. Musicians may not miss a concert, dress rehearsal, or reading. Documentation must be submitted with release request; acceptable documentation is a letter of engagement or contract from the organization, listing the dates of engagement. This must be presented on the ensemble's official letterhead. All wind, brass, and percussion players are responsible to find a substitute musician for their absence and the sub must confirm with the Orchestra Manager. The musician finding a substitute must ensure the substitute will have music at the rehearsal. **If a player does not find a substitute musician and still misses the rehearsal, the student's grade will drop an entire letter grade.**

Problem: I have an audition for a professional organization.

Response: Musicians are expected to be at all rehearsals. Requests for excused absences will be considered only if made two weeks in advance and in rare circumstances will be approved. Musicians may not miss a concert, dress rehearsal, or reading. Documentation must be submitted with release request. This documentation may be a copy of the letter from the prospective employer inviting the student to participate in their audition

process or a similar letter listing the student's official audition time. This letter must be presented to the Orchestra Operations Office on the organization's official letterhead. All wind, brass, and percussion players are responsible to find a substitute musician for their absence and the sub must confirm with the Orchestra Manager. The musician finding a substitute must ensure the substitute will have music at the rehearsal. **If a player does not find a substitute musician and still misses the rehearsal, the student's grade will drop an entire letter grade.**

Problem: I maintain a regular teaching schedule.

Response: You should arrange your teaching schedule so that it does not conflict with orchestra services. You will not be excused from any services for this reason.

Problem: I have a lesson and it is the only time my teacher is available.

Response: You should arrange your lessons so they do not conflict with orchestra services. If there is a problem make sure your teacher is aware you have an orchestra rehearsal and discuss alternatives. You will not be excused from any services for this reason.

Problem: I have to go to work.

Response: You should arrange your work schedule so that it does not conflict with orchestra services. You will not be excused from any services for this reason.

Problem: I am sick and can't come to school.

Response: If you are ill, you must call and leave a message at extension 4503 before 9:00 am for morning rehearsals and before 5:00 pm for evening rehearsals. A member of the Orchestra Operations Office will return your call to discuss the matter. When you recover, you must fill out a release request form with the Orchestra Operations Office within 30 days following the absence or by the end of the semester, whichever comes first. All wind, brass, and percussion players are required to find a substitute musician and ensure their substitute has music for the rehearsal. **If a player does not find a substitute musician and still misses the rehearsal or their substitute does not have music, the student's grade will drop an entire letter grade.** An approved physician must document long-term medical releases. The Dean of Students must approve any release requesting a student's absence for more than six rehearsals per semester otherwise it will not be honored by the Orchestra Operations Office.

Problem: I have an emergency.

Response: Call and leave a message at extension 4503 before the rehearsal begins, find a substitute if you are a wind, brass, or percussion player, and ensure your music folder will be at rehearsal. **If a player does not find a substitute musician and still misses the rehearsal, the student's grade will drop an entire letter grade.** When you are able; fill out a release request form with the Orchestra Operations Office. The Dean of Students must approve any release requesting a student's absence for more than six rehearsals per semester.

ABOUT OUR MSM CONDUCTORS.....

GEORGE MANAHAN - Director of Orchestral Activities

In his thirteenth season as Music Director of New York City Opera, and his first year as Music Director of the American Composers Orchestra, the wide-ranging and versatile George Manahan has had an esteemed career embracing everything from opera to the concert stage, the traditional to the contemporary. He has been hailed for his leadership at City Opera, where he "gets from his players the kind of heartfelt involvement unthinkable in the City Opera orchestra pit 20 years ago... these musicians operate with such consistent energy and involvement." (New York Times)

George Manahan has distinguished himself throughout the world as one of the foremost conductors of our time, and is especially known in the opera world for his guidance of diverse productions. His recent Carnegie Hall performance of Samuel Barber's Antony and Cleopatra was hailed by audiences and critics alike, "What a difference it makes to hear the piece performed by an opera conductor who palpably believes in it," said the New York Times, "the fervent and sensitive performance that Mr. Manahan presided over made the best case for this opera that I have encountered."

Mr. Manahan's guest appearances include the Orchestra of St. Luke's, as well as the symphonies of Atlanta, San Francisco, Indianapolis, Hollywood Bowl, and New Jersey, where he served as acting Music Director for four seasons. He is a regular guest with the Music Academy of the West, and the Aspen Music Festival, and has also appeared with the Opera Companies of Seattle, Chicago, Opera Theatre of St. Louis, Opera National du Paris, Teatro de Comunale de Bologna, the Bergen Festival (Norway), the Casals Festival (Puerto Rico) and Minnesota Opera, where he was Principal Conductor.

His many appearances on television include productions of La Boheme, Lizzie Borden, and Tosca on PBS. Live from Lincoln Center's telecast of New York City Opera's production of Madame Butterfly under his direction won a 2007 Emmy Award.

George Manahan's wide-ranging recording activities include the premiere recording of Steve Reich's Tehillim for ECM; recordings of Edward Thomas's Desire Under the Elms, which was nominated for a Grammy; Joe Jackson's Will Power; and Tobias Picker's Emmeline. His enthusiasm for contemporary music continues today; he has conducted numerous world premieres, including Charles Wuorinen's Haroun and the Sea of Stories, David Lang's Modern Painters, Hans Werner Henze's The English Cat, and the New York premiere of Richard Danielpour's Margaret Garner. As Music Director of the Richmond Symphony (VA) for twelve years, he was honored four times by the American Society of Composers and Publishers (ASCAP) for his commitment to new music.

DAVID GILBERT - Resident Conductor

David Gilbert is the Resident Conductor of the Manhattan School of Music. Since 1975 he has also served as Music Director and Conductor of the Greenwich Symphony. Maestro Gilbert is acclaimed for his dynamic performances with orchestras throughout the United States, the Far East and Europe. Born to a family of musicians, he received his Bachelor's and Master's Degrees from the Eastman School of Music, and won first prize in the 1970 Dimitri Mitropoulos International Conducting Competition. Assistant conductor of the New York Philharmonic from 1970 to 1979, he was principal conductor of the American Ballet Theatre from 1971 to 1975.

From 1980 to 1982, at China's invitation, David Gilbert served as principal guest conductor of the Beijing Central Philharmonic. The first American musician to hold a position of prominence in China, Mr. Gilbert was instrumental in rebuilding that nation's major symphonic orchestra.

His compositions for chamber ensemble, orchestra, and opera include his "Concerto for Trombone, Brass and Orchestra," "Ballade Concertante for Tuba and Orchestra," and "Phoenix Madrigal" for flute and strings.

Mr. Gilbert is also Music Director of the Bergen (NJ) Philharmonic and the Senior Concert Orchestra of New York. He resides in Nutley, New Jersey, with his wife and three children.

KENT TRITLE - Director of Choral Activities

Kent Tritle, one of America's leading choral conductors and organists, was appointed Director of Choral Activities at Manhattan School of Music in August 2008. Founder and Music Director of Sacred Music in a Sacred Space, the acclaimed concert series now entering its twentieth season at the Church of St. Ignatius Loyola in New York City, he has conducted the Choir and Orchestra of St. Ignatius Loyola in a broad repertoire of sacred works, from Renaissance masses and oratorio masterworks to contemporary premieres.

In January 2006, Mr. Tritle was appointed Music Director for the Oratorio Society of New York, whose three seasons of concerts at Carnegie Hall under him have garnered critical acclaim from the *New York Times*. Last summer the OSNY Chorus and Orchestra joined with students of the Liszt Academy under his direction at the new Music Palace in Budapest, Hungary, for a performance of Honegger's *Le Roi David*.

In February 2008 Kent Tritle was appointed Music Director of Musica Sacra, conducting last season's critically acclaimed performances of Handel's *Messiah* and Bach's *Mass in B Minor* at Carnegie Hall, and Orff's *Carmina burana*, with a world premiere by Alessandro Cadario, at Jazz at Lincoln Center's Rose Theater.

As Director of Music Ministries at St. Ignatius Loyola, Mr. Tritle oversees a program that produces more than 400 services with music a year. He was artistic consultant on the design and installation of the church's four-manual, 68-stop mechanical action organ, dedicated in 1993. It again drew national attention in July 2007 in a program of organ concertos for the American Guild of Organists conducted by Mr. Tritle.

From 1996 to 2004, Mr. Tritle was Music Director of the Emmy-nominated Dessoff Choirs, winners of the ASCAP/Chorus America award for adventurous programming of contemporary music. Under his direction the Dessoff Choirs performed with the Cleveland Orchestra, New York Philharmonic, San Francisco Symphony, American Symphony Orchestra, and Czech Philharmonic, as well as in a "Live from Lincoln Center" broadcast of Mozart's *Requiem*. Mr. Tritle has prepared choruses for conductors Christoph von Dohnányi, Leonard Slatkin, Michael Tilson Thomas, Robert Spano, Gerard Schwarz, Vladimir Spivakov, Nicholas McGegan, Leon Botstein, and Dennis Russell Davies. Among the soloists with whom he has collaborated are singers Renée Fleming, Jessye Norman, Hei-Kyung Hong, Marilyn Horne, Susanne Mentzer, Susan Graham, and Sherrill Milnes; cellist Yo-Yo Ma; pianist André Previn; and actor Tony Randall.

Kent Tritle is also Organist of the New York Philharmonic, with whom he was recently soloist in Saint-Saëns' *Organ Symphony*. He has appeared often as a guest artist with the Chamber Music Society of Lincoln Center and performed regularly in Europe as a recitalist in venues including the Leipzig Gewandhaus, the Zurich Tonhalle, the Church of St. Sulpice in Paris, King's College, Cambridge, and Westminster Abbey.

With the Philharmonic he has recorded Brahms's *Ein Deutsches Requiem*, Britten's *War Requiem*, and Henze's *Symphony No. 9*, all conducted by Kurt Masur, as well as the Grammy-nominated *Sweeney Todd*, conducted by Andrew Litton. His recent CD with the Choir of St. Ignatius Loyola, *Wondrous Love*, has been heralded by the *American Record Guide*, the *Choral Journal*, and the *American Organist*. For Universal Classics, he produced *Glorious Pipes*, a compendium of great organ music.

Mr. Tritle holds degrees in organ performance and choral conducting from Juilliard, where he has been on the faculty since 1996.

ABOUT OUR GUEST CONDUCTORS.....

H. ROBERT REYNOLDS

H. Robert Reynolds is the Principal Conductor of the Wind Ensemble at the University of Southern California; this appointment followed his retirement, after 26 years, from the School of Music of the University of Michigan where he served as the Henry F. Thurnau Professor of Music, Director of University Bands and Director of the Division of Instrumental Studies. In addition, he has been the Conductor and Musical Advisor of the Detroit Chamber Winds and Strings, for the past 25 years. He has conducted recordings for Koch International, Pro Arte, Caprice, and Deutsche Grammophon. He has also conducted in many of the major concert halls of Europe and the United States including: the premiere of an opera for La Scala Opera (Milan, Italy), the Maggio Musicale (Florence, Italy), the Tonhalle (Zurich, Switzerland), the Concertgebouw (Amsterdam, Holland), Carnegie Hall and Lincoln Center (New York), Orchestra Hall (Chicago), Kennedy Center (Washington, D. C.), Powell Symphony Hall (St. Louis), Disney Concert Hall (Los Angeles), and the Academy of Music (Philadelphia). He has won the praise of many important composers including: William Bolcom, Leslie Bassett, Aaron Copland, John Corigliano, Henryk Gorecki, Gyorgy Ligeti, Darius Milhaud, Bernard Rands, Gunther Schuller, and Karlheinz Stockhausen.

Robert Reynolds holds degrees from the University of Michigan where he was the conducting student of Elizabeth Green and is Past President of several important musical organizations including CBDNA. He has received the highest national awards from many distinguished musical associations as well as a "Special Tribute" from the Legislature of the State of Michigan. He is currently the conductor of the Tangelwood Institute Wind Ensemble and has been a featured conductor/lecturer at numerous worldwide conferences and festivals. Many of his former students now hold major conducting positions at leading colleges, universities and conservatories.

KURT MASUR

Kurt Masur is well known to orchestras and audiences alike as both a distinguished conductor and humanist. In September 2002, Mr. Masur became *Music Director* of the Orchestre National de France in Paris. Effective with the beginning of the 2008/2009 season he will assume the title of *Honorary Music Director for Life* of the Orchestre National de France ensuring his close and active involvement with this Orchestra for many more years to come. From 2000-2007 he was *Principal Conductor* of the London Philharmonic. From 1991-2002 he was *Music Director* of the New York Philharmonic; following his eleven year tenure he was named *Music Director Emeritus*, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named *Laureate Conductor*) to be given an honorary position. The New York Philharmonic established the "Kurt

Masur Fund for the Orchestra”, which will endow conductor debut week at the Philharmonic in perpetuity in his honor. For many seasons, Maestro Masur served as *Gewandhaus Kapellmeister* of the Leipzig Gewandhaus Orchestra, a position of profound historic importance. Upon his retirement from that post in 1996, the Gewandhaus named him its first-ever *Conductor Laureate*. Since 1992 he has held the lifetime title of *Honorary Guest Conductor* of the Israel Philharmonic Orchestra.

Since 1989, when he played a central role in the peaceful demonstrations that led to the German reunification, the impact of his leadership has attracted worldwide attention. In 1995 he received the Cross of the Order of Merit of the Federal Republic of Germany; in 1996 he was awarded the Gold Medal of Honor for Music from the National Arts Club; and in 1997 he was awarded the titles of Commander of the Legion of Honor from the Government of France and New York City Cultural Ambassador from the City of New York. Subsequently, in July 2007, Maestro Masur was upgraded by the French government to Grand Officer of the Legion of Honor, a rank that is rarely given to foreign citizens. On April 19, 1999, in Wroclaw, Poland, he received the Commander Cross of Merit of the Polish Republic, one of the countries highest honors. In July 2004 the board of the Beethoven House Bonn has appointed Maestro Masur unanimously to become chairman of the Beethoven House, the composer's birthplace. In March 2002 the President of the Federal Republic of Germany, Johannes Rau, bestowed upon him the Cross with Star of the Order of Merit of the Federal Republic of Germany and in September 2007, the President of Germany, Horst Köhler, bestowed upon him the Great Cross of the Legion of Honor with Star and Ribbon. Mr. Masur is also an Honorary Citizen of his hometown Brieg. In October 2004 the city of Münster bestowed upon Maestro Masur the Freedom Prize.

A frequent guest with the world's leading orchestras, Kurt Masur made his United States debut in 1974 with the Cleveland Orchestra; also that year he took the Gewandhaus Orchestra on its first American tour. He made his New York Philharmonic debut in 1981. Maestro Masur returns every season to the United States to conduct the major American orchestras such as the New York Philharmonic, the Boston Symphony Orchestra, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony and the National Symphony Orchestra in Washington D.C. In Europe, Maestro Masur works with such orchestras as the Gewandhaus Orchestra, the Dresden Philharmonic, the Concertgebouw Orchestra, the Berlin Philharmonic, the Orchestra of the Santa Cecilia in Rome, the Orchestras of Teatro La Scala and La Fenice, the London Philharmonic and many others.

In July 2007, Maestro Masur celebrated his 80th birthday in an extraordinary concert at the BBC Proms in London where he conducted joint forces of the London Philharmonic Orchestra and the Orchestre National de France.

Education is very important to Maestro Masur. He often conducts youth orchestras and gives master classes. During the 2007/2008 season, Maestro Masur will return for master classes to the Manhattan School of Music in New York and to Bonn to continue his course on the art of conducting Beethoven that started during the 2006/2007 season.

Maestro Masur's first recording together with the ONF of Beethoven's Symphonies No. 2 and 6 came out on the label Naive in March 2004. Subsequently, Maestro Masur and the ONF brought out on CD, Tchaikovsky's Symphony No. 5; and by Sostakovich its 7th Symphony and his 2 Violin Concertos with the young Armenian, violinist, Sergey Kachatryan again on the Naive label. Mr. Masur made more than thirty recordings with the New York Philharmonic for Teldec Classics International, two of those winning "Record of the Year" awards from Stereo review (Shostakovich's Symphony No. 13, Babi Yar, and Mahler's Ninth Symphony). For Deutsche Grammophon, he, the New York Philharmonic, and Anne-Sophie Mutter recorded a Grammy nominated album of Brahms and Schumann and most recently Beethoven's Violin Concerto and two romances. Mr. Masur has made well over 100 other recordings with numerous orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann, and Tchaikovsky. With the London Philharmonic, The Orchestra and the Maestro created their own record label and recently released recordings of Shostakovich Symphonies No. 1 and 5 and the War Requiem by Benjamin Britten.

Born in Brieg, Silesia, in 1927, Mr. Masur studied piano, composition, and conducting at the Music College of Leipzig. In 1948 he was designated Orchestra Coach at the Halle County Theater, and later became Kapellmeister of the Erfurt and Leipzig Opera theaters. He accepted his first major orchestral appointment in 1955, as Conductor of the Dresden Philharmonic. He returned to opera in 1958 as General Director of Music at the Mecklenburg State Theater of Schwerin. From 1960 to 1964 Mr. Masur was Senior Director of Music at Berlin's Komische Oper, collaborating with influential director-producer Walter Felsenstein. In 1967 he was appointed the Dresden Philharmonic's Chief Conductor, a post he held until 1972. In his capacity as the Leipzig Gewandhaus Kapellmeister, he led nearly a thousand performances between 1970 and 1996 and more than 900 concerts on tour.

Maestro Masur has been a professor at the Leipzig Academy of Music since 1975 and holds honorary degrees from the Breslau Academy of Music, the Cleveland Institute of Music, Colgate University, Hamilton College, Indiana University, The Juilliard School, Leipzig University, the Manhattan School of Music, the University of Michigan, Westminster Choir College, SUNY Binghamton, and Yale University. In 2008 Maestro Masur celebrates 60 years as a professional conductor.

You can find more information about Maestro Masur, his life and activities on his home page: www.kurtmasur.com

SIDNEY HARTH

Acclaimed for his great artistry, violinist and conductor Sidney Harth has had a long and prolific career as a performer and educator, which has brought him countless accolades. His many recordings are recognized as an important contribution to classical discography.

Born in Cleveland, Ohio, Mr. Harth began his violin studies at the age of four. He studied with Joseph Knitzer at the Cleveland Institute of Music and graduated with the highest honors ever bestowed by the school. Mr. Harth then went to New York, where he studied with Michel Piastro and the legendary Georges Enesco. Mr. Harth attained international recognition in 1957, at the height of the Cold War, when he became the first American to be awarded the Laureate Prize in Poland's Wieniawski Violin Competition, a stunning musical and political victory.

Mr. Harth served as Concertmaster of the New York and Los Angeles Philharmonic Orchestras, both under conductor Zubin Mehta; Concertmaster of the Chicago Symphony under Fritz Reiner; and Concertmaster of the Louisville Orchestra under Robert Whitney, where he was also assistant conductor. His solo engagements have taken him to virtually every musical capital and he has appeared with the major symphony orchestras of North America, Europe, Israel, China, South America, and Russia. Mr. Harth is a familiar figure at the leading summer music festivals, including the Aspen Music Festival, the Banff Music Festival, the Vancouver Summer Festival, the Grands Interprètes dans le Valle du Lot in Southern France, and festivals in Santa Barbara, Maine, Alaska, Texas, and Tennessee.

Mr. Harth has also enjoyed a brilliant career as a conductor. His numerous appointments have included the post of Associate Conductor of the Los Angeles Philharmonic, Music Director of the Jerusalem Symphony Orchestra, Music Director of the Puerto Rico Symphony Orchestra, Music Director of the Northwest Chamber Orchestra in Seattle, and Principal Conductor of the Natal Symphony Orchestra in Durban, South Africa. He has served as director of the conducting programs at Mannes College of Music in New York, the University of Texas in Houston, and Hartt College of Music at the University of Connecticut in Hartford. Mr. Harth is presently the Director of Orchestral Activities at Duquesne University in Pittsburgh, Pennsylvania.

Mr. Harth's extensive discography includes recordings of the Rachmaninoff Second Symphony and Mozart Violin Concerti Nos. 4 and 5 with the Krakow Radio and Television Orchestra on the Moss Music label, and recordings on the RCA, Vanguard, Musical Heritage, Phillips, Koch, and Stradivari labels. Mr. Harth's extensive solos on the Chicago Symphony's recording with Fritz Reiner

PHILIPPE ENTREMONT

The exceptional career of Philippe Entremont began at the age of eighteen when he came to international attention with his great success at New York's Carnegie Hall playing Jolivet's piano concerto and Liszt's *Piano Concerto No. 1*. Since then, he has pursued a top international career as a pianist, and for the last 30 years, on the podium as well.

The 2010-2011 and 2011-2012 seasons will take Philippe Entremont all over the world, with many orchestral tours including the Munich Symphony Orchestra, the Israel Festival Orchestra, the Deutsche Staatsphilharmonie, and the Shenzhen Symphony Orchestra. He will also guest conduct European and American orchestras as well as perform numerous piano and chamber music concerts. Moreover, in the 2010-2011 season, Philippe Entremont will become Principal Conductor of the Boca Raton Philharmonic.

His renown as an orchestral conductor and his dedication to developing orchestras' artistic potential have led to numerous international tours, playing before full houses: ten tours in the US and seven in Japan with the Vienna Chamber Orchestra, a tour of eleven concerts with the Orquesta de Cadaqués in capitals of countries in Asia, and a tour in Switzerland and Germany conducting the Strasbourg Philharmonic Orchestra. As Principal Guest Conductor of the Munich Symphony Orchestra, he has led tours internationally, including the US in 2005 and 2006, conducting from the piano as well as the podium. He returned in both capacities for the Munich Symphony's highly successful 15-concert US tour in February of 2009.

In 1997, Philippe Entremont founded the biennial Santo Domingo Music Festival, of which he is Artistic Director and Conductor of the Festival Orchestra. The Festival celebrated its 10th anniversary in 2007 with a special concert series featuring the premieres of two Festival-commissioned symphonies by Dominican composers, and performances by internationally renowned guest artists such as André Watts, Dan Zhu, Arturo Sandoval and Vitalij Kowaljow. He is also Principal Guest Conductor of the Orquesta de Cadaqués. In 2006, in connection with the "Mozart Year," he conducted the Tokyo-based Super World Orchestra. Philippe Entremont was also among the 10 world-class pianists chosen to perform in the "Piano Extravaganza of the Century" at the 2008 Beijing Olympic Games.

Mr. Entremont was Music Director of the New Orleans Philharmonic Orchestra between 1981 and 1986, after which he became Music Director of the Denver Symphony. He was also Chief Conductor of the Netherlands Chamber Orchestra until 2002. After having served as Music Director and Chief Conductor of the Vienna Chamber Orchestra for almost thirty years, he is now Conductor Laureate for Life. He was also Music Director of the Israel Chamber Orchestra and is now their Conductor Laureate.

Philippe Entremont has directed the greatest symphony orchestras of Europe, Asia and America: Philadelphia, San Francisco, Detroit, Minnesota, Seattle, St. Louis, Houston, Dallas, Pittsburgh, Atlanta, Montreal, The Academy of Saint Martin in the Fields, The Royal Philharmonic Orchestra, the Orquesta Nacional de España, the Academy of Santa Cecilia of Rome, l'Orchestre National de France, the orchestras of Göteborg, Stockholm, Oslo and Warsaw, the NHK of Tokyo, the KBS Orchestra of Seoul, the Vienna Symphony and the Philharmonic Orchestra of Bergen, to name a few. He has worked with the world's greatest soloists, both instrumental and vocal.

One of the most recorded artists of all time, Philippe Entremont has appeared on many labels, including CBS Sony, Teldec and Harmonia Mundi, and he has garnered all of the leading prizes and awards in the industry. His 2008 releases include Mozart's *Concertone; Concerto for Violin and Piano* with the Wiener Kammerorchester; Strauss' lieder with Sophie Koch (mezzo-soprano); and Rachmaninoff's *Symphony No. 2* with the Orquesta del Festival Musical de Santa Domingo.

Officer of the French Legion of Honor, Commander of the Order of Merit, Commander of the Order of Arts et Lettres, Philippe Entremont has also been awarded the Arts and Sciences Cross of Honor of Austria. He is President of the International Certificate for Piano Artists, President of the Bel'Arte Foundation of Brussels and is Director of the famed American Conservatory of Fountainebleau, a post formerly held by the legendary Nadia Boulanger.

2010- 2011 CALENDAR

IF YOU ARE ASSIGNED TO CHAMBER SINFONIA

Chamber Sinfonia I: (Orpheus Institute)

Planning Meetings:

Wednesday, September 8 10:00am-12:00pm (Miller)
Friday, September 10 10:00am-12:00pm (606)
Thursday, September 16 7:00pm-9:00pm (606)

Rehearsals:

Monday, September 27 9:30am-12:30pm (Ades)
Tuesday, September 28 7:00pm-9:30pm (Ades)
Wednesday, September 29 9:30am-12:30pm (Ades)
Thursday, September 30 7:00pm-9:30pm (610)
Friday, October 1 9:30am-12:30pm (Ades)
Monday, October 4 9:30am-12:30pm (Ades)
Tuesday, October 5 7:00pm-9:30pm (Ades)
Wednesday, October 6 9:30am-12:30pm (Ades)
Thursday, October 7 7:00pm-9:30pm (610)
Friday, October 8 9:30am-12:30pm (Ades)
Monday, October 11 9:30am-12:30pm (Ades)
Tuesday, October 12 7:00pm-9:30pm (Borden)
Wednesday, October 13 9:30am-12:30pm (Borden)
Thursday, October 14 7:00pm-9:30pm (Borden)

Dress Rehearsal:

Friday, October 15 9:30am-12:30pm (Borden)

Concert:

Friday, October 15 7:30pm-9:30pm (Borden)

Chamber Sinfonia 2

George Manahan, *Conductor*

Itamar Zorman, *violin*

Beethoven - Symphony No. 8

Prokofiev - Violin Concerto No. 2 in G minor

Poulenc - Sinfonietta

Rehearsals:

Monday, October 18 9:30am-12:30pm (Ades)
Wednesday, October 20 9:30am-12:30pm (Ades)
Thursday, October 21 7:15pm-9:30pm (Ades)
Friday, October 22 9:30am-12:30pm (Ades)
Monday, October 25 9:30am-12:30pm (Borden)
Tuesday, October 26 7:00pm-9:30pm (Borden)

Dress Rehearsal:

Wednesday, October 27 9:30am-12:30pm (Borden)

Concert:

Wednesday, October 27 7:30pm-9:30pm (Borden)

Chamber Sinfonia 3: Zankel Hall - Beineke Event

George Manahan, *Conductor*

Webern - Fuga BWV 1079, arranged from Bach's The Musical Offering (Ricercaata)

Prokofiev - Symphony No. 1 (Classical Symphony)

Stravinsky - Eight Instrumental Miniatures

Stravinsky - Pulcinella Suite

Rehearsals: *TBD*

Concert:

Monday, January 17 7:30pm-9:30pm (Zankel Hall)

Chamber Sinfonia 4:

Kent Tritle and Robert Mann, *Conductors*

Jose Mauricio Nunes Garcia - Requiem in D

Mozart - Jupiter Symphony

Rehearsals:

Monday, February 7 9:30am-12:30pm (Ades)

Tuesday, February 8 7:00pm-9:30pm (Ades)

Wednesday, February 9 9:30am-12:30pm (Ades)

Thursday, February 10 7:00pm-9:30pm (Ades)

Friday, February 11 9:30am-12:30pm (Ades)

Dress Rehearsal:

Monday, February 14 9:30am-12:30pm (Borden)

Sound Check:

Tuesday, February 15 5:00pm-6:00pm (Borden)

Concert:

Tuesday, February 15 7:30pm-9:30pm (Borden)

Chamber Sinfonia 5

Sidney Harth, *Conductor*

Brittany M. Lasch, *trombone*

Haydn - Symphony No. 7

Grondahl - Concerto pour Trombone et Orchestre

Elgar - The Spanish Lady

Respighi - *Gli Uccelli*

Rehearsals:

Monday, March 14 9:30am-12:30pm (Borden)

Tuesday, March 15 7:00pm-9:30pm (Borden)

Wednesday, March 16 9:30am-12:30pm (Ades)

Thursday, March 17 7:00pm-9:30pm (Sectionals -Ades/610)

Tuesday, March 22 7:00pm-9:30pm (Borden)

Wednesday, March 23 9:30am-12:30pm (Ades)

Thursday, March 24 7:00pm-9:30pm (610)

Dress Rehearsal:

Friday, March 25 9:30am-12:30pm (Borden)

Concert:

Friday, March 25 7:30pm-9:30pm (Borden)

IF YOU ARE ASSIGNED TO SYMPHONY

Symphony Readings

George Manahan, *Conductor*

Monday, September 13 9:30am-12:30pm (Borden)

Wednesday, September 15 9:30am-12:30pm (Borden)

Friday, September 17 9:30am-12:30pm (Borden)

Wind Ensemble

H. Robert Reynolds, *Conductor*

Schumann - George Washington Bridge

Stravinsky - Symphonies of Wind Instruments (1947 revision)

Sierra - Fandangos

Strauss - Serenade, op. 7

Hindemith - Konzertmusik, op. 41

Sierra - Alegria

Rehearsals:

Tuesday, September 14 7:00pm-9:30pm (Borden)

Thursday, September 16 7:00pm-9:30pm (Borden)

Monday, September 20 9:30am-12:30pm (Borden)

Tuesday, September 21 7:00pm-9:30pm (Borden)

Wednesday, September 22 9:30am-12:30pm (Borden)

Thursday, September 23 7:00pm-9:30pm (Borden)

Dress Rehearsal:

Friday, September 24 9:30am-12:30pm (Borden)

Concert:

Friday, September 24 7:30pm-9:30pm (Borden)

Symphony 1

Kent Tritle, *Conductor*

Brahms - *Ein deutsches Requiem, nach Worten der heiligen Schrift*, op. 45

Rehearsals:

Monday, October 25 9:30am-12:30pm (Ades)

Wednesday, October 27 9:30am-12:30pm (Ades)

Thursday, October 28 7:00pm-9:30pm (Borden)

Friday, October 29 9:30am-12:30pm (Borden)

Monday, November 1 9:30am-12:30pm (Borden)

Tuesday, November 2 7:00pm-9:30pm (Borden)

Dress Rehearsal:

Wednesday, November 3 9:30am-12:30pm (Borden)

Concert:

Wednesday, November 3 7:30pm-9:30pm (Borden)

Symphony 2: Kurt Masur Conducting Seminar

Kurt Masur, *Conductor*

Beethoven - Leonore Overture, No. 3

Schumann - Symphony No. 4

Shostakovich - Symphony No. 5

Rehearsals:

Thursday, November 4 7:00pm-9:30pm (610)

Friday, November 5 9:30am-12:30pm (Ades)

Monday, November 8 9:30am-12:30pm (Borden)

Tuesday, November 9 10:00am-1:30pm (Borden)

Wednesday, November 10 11:00am-1:30pm (Borden)

Thursday, November 11 7:15pm-10:00pm (Borden)

Dress Rehearsal:

Friday, November 12 9:30am-12:30pm (Borden)

Concert:

Friday, November 12 7:30-9:30pm (Borden)

Opera Orchestra I

Steven Osgood, *Conductor*

Lee Hoiby - "Summer and Smoke"

Rehearsals:

Monday, November 15 9:30am-12:30pm (Ades)

Wednesday, November 17 9:30am-12:30pm (Ades)

Monday, November 22 9:30am-12:30pm (Ades)

Monday, November 29 9:30am-12:30pm (Borden)

Tuesday, November 30 7:00pm-9:30pm (Ades)

Wednesday, December 1 9:30am-12:30pm (Borden)

Friday, December 3 9:30am-12:30pm (Borden)

Dress Rehearsals:

Sunday, December 5 7:00pm-10:00pm (Borden)

Monday, December 6 7:00pm-10:00pm (Borden)

Concerts:

Wednesday, December 8 7:30pm-10:00pm (Borden)

Friday, December 10 7:30pm-10:00pm (Borden)

Sunday, December 12 2:30pm-5:00pm (Borden)

Symphony 3

George Manahan, *Conductor*

Andre Chiang, *baritone*

Alan Stepansky, *cello*

TBA, *viola*

Chavez - *Sinfonia India*

Vaughan Williams - *Songs of Travel*

The Vagabond

Let Beauty Awake

Youth and Love

The Infinite Shining Heavens

Bright is the Ring of Words

R. Strauss - *Don Quixote*

Rehearsals:

Wednesday, January 19	9:30am-12:30pm	(Borden)
Thursday, January 20	7:00pm-9:30pm	(Sectionals - Ades/610)
Friday, January 21	9:30am-12:30pm	(Borden)
Monday, January 24	9:30am-12:30pm	(Borden)
Tuesday, January 25	7:00pm-9:30pm	(Borden)
Wednesday, January 26	9:30am-12:30pm	(Borden)
Thursday, January 27	7:00pm-9:30pm	(Borden)

Dress Rehearsal:

Friday, January 28 9:30am-12:30pm (Borden)

Concert:

Friday, January 28 7:30pm-9:30pm (Borden)

Composers' Orchestra I

David Gilbert, *Conductor*

Rehearsals:

Monday, February 7	9:30am-12:30pm	(Borden)
Tuesday, February 8	7:00pm-9:30pm	(Borden)
Wednesday, February 9	9:30am-12:30pm	(Borden)
Thursday, February 10	7:00pm-9:30pm	(Borden)

Dress Rehearsal:

Friday, February 11 9:30am-12:30pm (Borden)

Concert:

Friday, February 11 7:30pm-9:30pm (Borden)

Symphony 4

Philippe Entremont, *Conductor*

Mozart - Piano Concerti K 365 (Double), K 414, K 491

TBA, *piano* (Koch Competition Winners)

Copland - Appalachian Spring

Danielpour - Souvenirs

Berstein - Age of Anxiety

TBA, *piano*

Rehearsals:

Tuesday, March 22	7:00pm-9:30pm	(610)
Wednesday, March 23	9:30am-12:30pm	(Mozart Rehearsal - Borden)
Thursday, March 24	7:00pm-9:30pm	(Mozart Rehearsal - Borden)
Friday, March 25	9:30am-12:30pm	(610)

Mozart Piano Concerti Concert:

Sunday, March 27	2:30pm-4:30pm	(Borden)
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Rehearsals:

Monday, March 28	9:30am-12:30pm	(Borden)
Tuesday, March 29	7:00pm-9:30pm	(Borden)
Wednesday, March 30	9:30am-12:30pm	(Borden)

Sound Check:

Thursday, March 31	5:00pm-6:00pm	(Borden)
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Concert:

Thursday, March 31	7:30pm-9:30pm	(Borden)
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Jazz Philharmonic 2

Justin DiCioccio, *Conductor*

Parquito D' Rivera, *guest artist*

Program TBA

Rehearsals:

Friday, April 1	9:30am-12:30pm	(610)
Monday, April 4	9:30am-12:30pm	(610)
Tuesday, April 5	7:00pm-9:30pm	(Ades)
Wednesday, April 6	9:30am-12:30pm	(Ades)

Dress Rehearsal:

Thursday, April 7	7:00pm-9:30pm	(Borden)
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Concert:

Friday, April 8	7:30pm-9:30pm	(Borden)
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Readings:

Wednesday, April 20	9:30am-12:30pm	(610)
Friday, April 22	9:30am-12:30pm	(610)

IF YOU ARE ASSIGNED TO PHILHARMONIA

Philharmonia Readings

David Gilbert, *Conductor*

Monday, September 13 9:30am-12:30pm (Ades)

Wednesday, September 15 9:30am-12:30pm (Ades)

Friday, September 17 9:30am-12:30pm (Ades)

George Manahan, *Conductor*

Monday, September 20 9:30am-12:30pm (Ades)

Wednesday, September 22 9:30am-12:30pm (Ades)

Friday, September 24 9:30am-12:30pm (Ades)

Philharmonia I

George Manahan, *Conductor*

Tatiana Minchko Tessman, *piano*

Falla - The Three-Cornered Hat, Suite No. 2

Prokofiev - Piano Concerto No. 3

Tchaikovsky - Symphony No. 5

Rehearsals:

Monday, September 27 9:30am-12:30pm (Borden)

Wednesday, September 29 9:30am-12:30pm (Borden)

Thursday, September 30 7:00pm-9:30pm (Sectionals - Borden/606)

Friday, October 1 9:30am-12:30pm (Borden)

Monday, October 4 9:30am-12:30pm (Borden)

Tuesday, October 5 7:00pm-9:30pm (Borden)

Wednesday, October 6 9:30am-12:30pm (Borden)

Thursday, October 7 7:00pm-9:30pm (Borden)

Dress Rehearsal:

Friday, October 8 9:30am-12:30pm (Borden)

Concert:

Friday, October 8 7:30pm-9:30pm (Borden)

Jazz Philharmonic I

Justin DiCioccio, *Conductor*

Dave Liebman, *saxophone*

Coltrane - *The Meditations Suite*, arranged by Gunnar Mossblad

Rehearsals:

Tuesday, October 26 7:00pm-9:30pm (Ades)

Thursday, October 28 7:00pm-9:30pm (Ades)

Monday, November 1 9:30am-12:30pm (Ades)

Tuesday, November 2 7:00pm-9:30pm (Ades)

Wednesday, November 3 9:30am-12:30pm (Ades)

Dress Rehearsal:

Thursday, November 4 7:00pm-9:30pm (Borden)

Concert:

Friday, November 5 7:30pm-9:30pm (Borden)

Readings:

Wednesday, December 1 9:30am-12:30pm (610)
Friday, December 3 9:30am-12:30pm (610)

Philharmonia 2

David Gilbert, *Conductor*
Mathieu Roskam, *clarinet*
Villa-Lobos - Uirapurú
Francaix - Clarinet Concerto
Sibelius - Symphony No. 1

Rehearsals:

Monday, January 24 9:30am-12:30pm (Ades)
Wednesday, January 26 9:30am-12:30pm (Ades)
Friday, January 28 9:30am-12:30pm (Ades)
Monday, January 31 9:30am-12:30pm (Borden)
Tuesday, February 1 7:00pm-9:30pm (Borden)
Wednesday, February 2 9:30am-12:30pm (Borden)
Thursday, February 3 7:00pm-9:30pm (Borden)

Dress Rehearsal:

Friday, February 4 9:30am-12:30pm (Borden)

Concert:

Friday, February 4 7:30pm-9:30pm (Borden)

Philharmonia 3

George Manahan, *Conductor*
Justin Doute, *marimba*
Rimsky-Korsakov - Capriccio Espagnol
Sejourne - Marimba Concerto
Brahms - Symphony No. 2

Rehearsals:

Thursday, February 10 7:00pm-9:30pm (610)
Friday, February 11 9:30am-12:30pm (610)
Monday, February 14 9:30am-12:30pm (Ades)
Tuesday, February 15 7:00pm-9:30pm (610)
Wednesday, February 16 9:30am-12:30pm (Borden)
Thursday, February 17 7:15pm-9:30pm (Borden)

Dress Rehearsal:

Friday, February 18 9:30am-12:30pm (Borden)

Concert:

Friday, February 18 7:30pm-9:30pm (Borden)

Composers' Orchestra 2

David Gilbert, *Conductor*

Rehearsals:

Monday, February 21	9:30am-12:30pm	(Borden)
Tuesday, February 22	7:00pm-9:30pm	(Borden)
Wednesday, February 23	9:30am-12:30pm	(Ades)
Thursday, February 24	7:00pm-9:30pm	(Borden)

Dress Rehearsal:

Friday, February 25	9:30am-12:30pm	(Borden)
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Concert:

Friday, February 25	7:30pm-9:30pm	(Borden)
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Chamber Winds

Michael Parloff, *Conductor*

Program TBA

Rehearsals:

Monday, March 28	9:30am-12:30pm	(Miller)
Tuesday, March 29	7:00pm-9:30pm	(Miller)
Wednesday, March 30	9:30am-12:30pm	(Greenfield)
Thursday, March 31	7:00pm-9:30pm	(Miller)

Dress Rehearsal:

Friday, April 1	9:30am-12:30pm	(Greenfield)
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Concert:

Friday, April 1	7:30pm-9:30pm	(Greenfield)
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Opera Orchestra 2

Ramon Tebar, *Conductor*

Manuel de Falla - "La vida breve"

TBA

Rehearsals:

Monday, April 4	9:30am-12:30pm	(Sectionals/Strings - Borden)
Wednesday, April 6	9:30am-12:30pm	(Sectionals/Winds - Myers)
Friday, April 8	9:30am-12:30pm	(Sectionals/Brass - 607)
Monday, April 11	9:30am-12:30pm	(Ades)
Wednesday, April 13	9:30am-12:30pm	(Ades)
Friday, April 15	9:30am-12:30pm	(Ades)
Monday, April 18	9:30am-12:30pm	(Borden)
Tuesday, April 19	7:00pm-10:00pm	(Borden)
Wednesday, April 20	9:30am-12:30pm	(Borden)

Dress Rehearsals:

Monday, April 25	5:30pm-7:30pm	(Borden)
Monday, April 25	8:00pm-10:00pm	(Borden)

Concerts:

Wednesday, April 27	7:30pm-10:30pm	(Borden)
Friday, April 29	7:30pm-10:30pm	(Borden)
Sunday, May 1	2:30pm-5:30pm	(Borden)

Important Names and Phone Numbers

David Geber

Vice President for Instrumental Performance

George Manahan

Director of Orchestral Activities

David Gilbert

Resident Conductor

Heidi Stubner

Director of Performance Operations

917-493-4557 - Room 203

Abby Fennessy

Manager of Performance Operations

917-493-4547

Nolan Robertson

Orchestra Manager

917-493-4503 - Room 202

Dr. Manly Romero

Performance Librarian

917- 493- 4510 – Evelyn Sharp Performance Library

Orchestra Hotline

Rehearsal information 24 hours a day

212-749-2802, ext. 7912

ATTENDANCE AND GRADING QUICK TIPS

- ***Be in your seat 5 minutes before any rehearsal begins!***
- ***If you want to be excused from a rehearsal for any reason your Release Request must be turned in TWO WEEKS before the first rehearsal of the applicable cycle!***
- ***If you are sick or there is an emergency you must CALL the Orchestra Manager at extension 4503 BEFORE rehearsal begins!***
- ***Communicate with the Orchestra Office!
We are here to support you!***